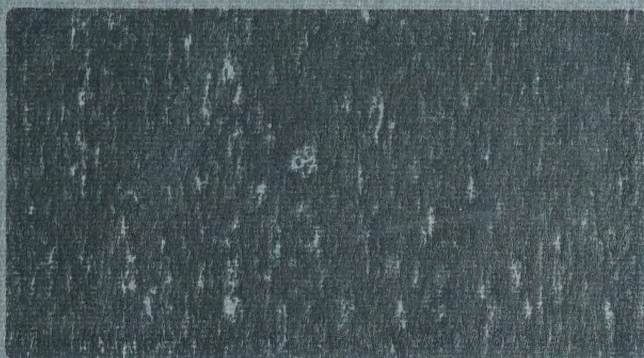


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The Old English Edition. No. xxiv.

SIX SONGS

BY

HENRY PURCELL,

SELECTED FROM THE

ORPHEUS BRITANNICUS.

EDITED BY

G. E. P. ARKWRIGHT.

---

LONDON :

JOSEPH WILLIAMS LIMITED,  
32 GREAT PORTLAND STREET, W. 1.

M DCCCCL.





## Preface.

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THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.





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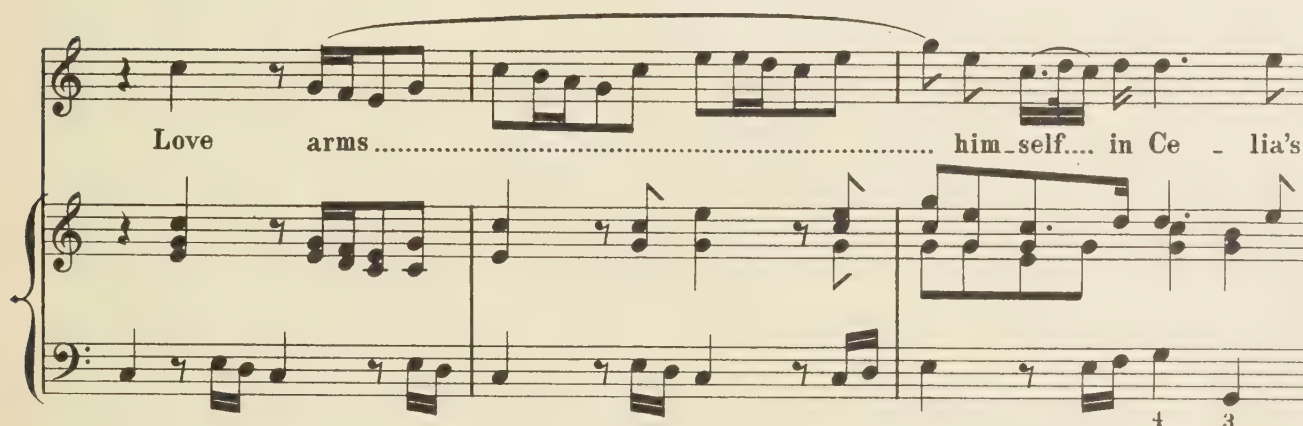
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## LOVE ARMS HIMSELF IN CELIA'S EYES.

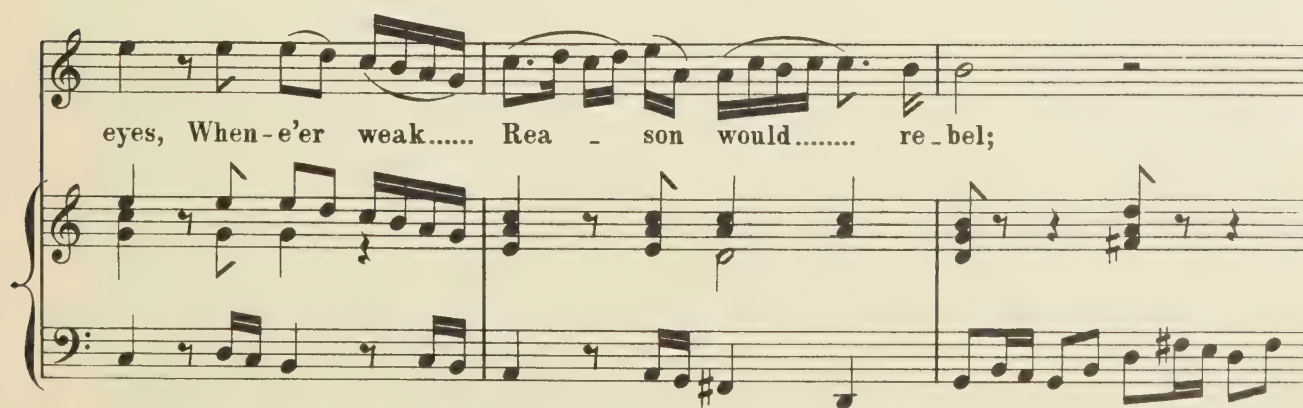


Piano introduction in C major, 4/4 time. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern.



Vocal melody and piano accompaniment. The vocal line begins with the lyrics "Love arms..... him-self.... in Ce - lia's". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

Love arms..... him-self.... in Ce - lia's



Vocal melody and piano accompaniment. The vocal line continues with the lyrics "eyes, When-e'er weak..... Rea - son would..... re-bel;". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

eyes, When-e'er weak..... Rea - son would..... re-bel;

Love arms ..... him-self in Ce - lia's

4 3#

This system contains the first four measures of the piece. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. Measure numbers 4 and 3# are indicated at the end of the system.

eyes, When - e'er weak ..... Rea - son would ..... re -

6

This system contains measures 5 through 8. The vocal line continues with a quarter note G4, a quarter note A4, a half note B4, and a half note C5. The piano accompaniment continues with the eighth-note pattern. Measure number 6 is indicated at the end of the system.

- bel; and ev - 'ry time I dare, I dare ..... be

This system contains measures 9 through 12. The vocal line continues with a quarter note G4, a quarter note A4, a half note B4, and a half note C5. The piano accompaniment continues with the eighth-note pattern. Measure number 6 is indicated at the end of the system.

wise, A - las, ..... a - las, ..... a - las, ..... a -

7

This system contains measures 13 through 16. The vocal line continues with a quarter note G4, a quarter note A4, a half note B4, and a half note C5. The piano accompaniment continues with the eighth-note pattern. Measure number 7 is indicated at the end of the system.



las a deep - - - er wound I feel. Re-peat-ed

thoughts, re - peat - ed thoughts pre - sent the ill Which

see - ing I must still, which see - ing I must still,... I must

still, still,..... still en - dure; They tell me, they

\* The bass G and C are figured 9 and 8 in the original.

tell me, they tell me Love..... has darts to kill, And Wis-dom has no pow'r, and

Wis - dom has no pow'r, no, no, no, no, no, no, no,

no, and Wis - dom has no pow'r, no..... pow'r to cure.

*Rather slow.* Then cru - el, cru - el Rea - son give me, give me, give..... me



rest: Quit, quit in my heart thy fee - - ble hold: Go

6 7 6 7 b5

try thy force, go try thy force in Ce - - lia's breast, For that is

6

dis - en - gag'd and cold, .....

4 3 6 6

\* [b]

..... that is dis - en - gag'd and cold. .... There

7 6 6

\* [b]

\* This bass D is not marked  $\flat$  in the original edition.

all, all, all, there all, all thy ni-cest arts em - ploy; Con-fess thy-

- self, con-fess thy - self her Beau - ty's slave, And ar-gue whilst she

may..... des - troy How great,..... how

great,..... how god - like 'tis to save.

\* The original has E# for F#.



## CELIA HAS A THOUSAND CHARMS.

(THE RIVAL SISTERS.)

Ce - lia has a thou-sand, thou-sand, thou - - -

- - - sand charms, 'Twere Heav'n, 'twere

Heav'n to die..... with - in ..... her

6

7

6

5

6

7

7

6

arms: While I stand gaz - ing on her face Some

6 7 #6

new and some re - sist - less grace Fills with fresh

6 7 6

ma - gic all ..... the place; While I stand

6 6/4 5/4 #3 6

gaz - ing on her face, Some new and some re - sist - less

7 6 6



grace Fills with fresh ma\_gic all .....

5 6

..... the place.

6 4 6 #3

*Rather slow.* But while the Nymph I thus a -

# 6 6 # 4 3 6 6 5 4 #3 5 4 2 6 5 4 2 6 6 4 7

- dore, ..... but while the Nymph I

6 # 4 3 6 4 3 6 5 # 4 2 6 5 # 4 2 #6

thus, I thus a - dore, I should my wretch - ed,

wretch - ed, wretch - ed Fate de - plore For oh!..... Mir -

- til - lo, oh!..... Mir - til - lo have a care, have a care, Her

sweet - ness is..... a - bove com - pare, But then she's

\*\* #5 and 6# in the original.

false, she's false, but then she's false,... she's false as

8 6 6 6 # 6

well as..... fair, have a care, have a care, have a

7 6 4 #3  
5 4

care, Mir - til - lo, have a care, Mir - til - lo have a

# 6

care, have a care, have a care, have a care.

7 6 7 #  
5 5

\*  $\frac{6}{4}$  in the original.



## I LOV'D FAIR CELIA.

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/2. The tempo instruction "Not too slow." is written above the piano part. The lyrics for the first system are "I lov'd..... fair Ce - - lia, I". The second system continues the vocal line and piano accompaniment. The lyrics are "lov'd..... fair Ce - lia ma - ny ma - ny ma - ny years be - fore she". The third system concludes the piece. The lyrics are "shew'd ..... her art, .....". The piano accompaniment features chords and moving lines in both hands, supporting the vocal melody.

I lov'd..... fair Ce - - lia, I

*Not too slow.*

lov'd..... fair Ce - lia ma - ny ma - ny ma - ny years be - fore she

shew'd ..... her art, .....

her.... art.

Her beau - ty first, her

hu - mour next, by turns, ..... her

beau - ty first, her hu - mour next

by turns .....

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in B-flat major, starting with a half rest followed by a series of eighth and quarter notes. The piano accompaniment features a treble and bass staff with various chords and single notes.

..... on - gag'd.... my..... heart.

The second system continues the vocal and piano parts. The vocal line has a dotted line followed by the lyrics "on - gag'd.... my..... heart." The piano accompaniment continues with similar harmonic support.

And when to these, when to these she.... friend - ship

The third system shows the vocal line with the lyrics "And when to these, when to these she.... friend - ship". The piano accompaniment includes a measure rest in the treble staff. A rehearsal mark "6" is placed below the piano part.

join'd Her charms ..... her charms .....

The fourth system continues with the vocal line and piano accompaniment. The lyrics are "join'd Her charms ..... her charms .....". The piano part includes a repeat sign in the treble staff.



..... were so en - tire That with - out be - ing

dull ..... and blind I could none else, none, none,

none, none, I could none else, no ..... none,

no ..... none, no ..... none, none else ad - - mire.

## ANACREON'S DEFEAT.

This Poet sings..... the Tro - jan wars,

An - o - ther of..... the The - ban jars. In

ratt - - - ling num - bers, in ratt - - -

4 3

7 6#

6

Detailed description: The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 7/8. The vocal line is in the bass clef. The piano accompaniment consists of a right hand in the treble clef and a left hand in the bass clef. The score is divided into three systems. The first system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The second system contains the second line of the vocal melody and the next two staves of the piano accompaniment. The third system contains the third line of the vocal melody and the final two staves of the piano accompaniment. The lyrics are placed below the vocal line. There are some performance markings like 'ratt' and 'ling' which might be shorthand for 'rattling' and 'lingering'. The numbers 4, 3, 7, 6#, and 6 are likely fingering or breath marks.

ling num - bers, Verse that

dares; ..... This Po - et

sings ..... the Tro - jan wars, An - o - ther of .....

..... the The - ban jars, In ratt -



ling num\_bers, in ratt ling

6 5

num\_bers, verse that dares. ....

1.

dares. Whilst I in soft..... and hum ble...

*Rather slow.*

7 6 7 6#

verse, My own, my own..... cap ti vi ties..... re

7 6

- hearse; Whilst I..... in soft,..... in soft..... and

7 6 7 6 6 b

hum - - - ble verse, My own..... cap -

7 6 5 b3 b

- ti - vi - ties re - hearse: I..... sing my own de - feats, which are

4 3 6 6

not the e - vents of com - mon war, I sing..... my own de -

6 4 3 6

feats which are not the e - vents of com - mon....

war, which are not the e - vents of com - mon....

war. Not Fleets at Sea have vanquish'd me, Nor

*Quick.*

Bri - ga - diers, nor Ca - val - ry, Nor Ranks and Files, nor Ranks and Files of



In - fan - try; Not Fleets at Sea have

van - quish'd me, Nor Bri - ga - diers, nor Ca - val - ry, nor

Ranks and Files, nor Ranks and Files of In - fan - try:

No, no, No, no, no,... no,... no,...

no,... no,... no,... no,... no, A - na - cre - on still.... de -

- fies, All, all.... you Ar - til - ler - y Com - pan - ies; save

those en - camp'd in kill - ing, kill - ing eyes, Each dart his Mis - tress  
*Very slow.*

shoots, he dies, each dart his Mis - tress shoots, he dies.....

## I SEE SHE FLIES ME.

(AURENG-ZEBE.)

I see, I see she

flies..... me, she flies..... me, I

see, I see she flies..... me, she



flies ..... me, flies .....

..... me, she flies me ev\_ry - where, she flies me ev\_ry -

- where, Her eyes, her eyes..... her scorn, her

scorn ..... dis\_co - vers, but what's..... her scorn, but

what's ..... her scorn or my ..... des - pair, Since

'tis my fate, 'tis, 'tis my fate, since 'tis, 'tis my

fate, since 'tis my fate to love her, since 'tis my fate to

love her. Were she but kind, ..... kind, .....  
*Rather slow.*

were she but kind,..... kind..... whom I..... a - -

- dore, I might live long - - - -

- - - - er but not love.....

..... more, Were she but kind,.....



kind,..... were she but kind,..... kind..... whom

I..... a - dore, I might live long - -

- - er, live long - - er but

not love ..... her more.

## SWEETER THAN ROSES.

Sweet - - er than ro - - ses or

cool, cool..... ev'ning breeze,

Sweet - - - er than

The musical score is written for a voice and piano. The key signature has two flats (B-flat major), and the time signature is 4/4. The piano accompaniment includes fingerings such as 6, b6 5, 7, 6, 6 6, and 4.

ro - - - ses.... or cool,.... cool.....

6 b6 5 2

ev' - - - ning breeze On a warm.....

7 6

..... flow - - 'ry shore, was the dear,..... the

7 6

dear,..... the dear,..... dear, dear..... kiss:

4



First trem - - - bling, first

5

trem - - - bling made me, made me freeze, .....

b

..... made me freeze,

4 3

Then shot like fire, all, all, all, all o'er, then

6

shot like fire all, all, all, all, then shot like fire.....

..... all, all o'er. *Not too quick.*

What ma-gick has vic - to -

rious Love,

\* F for G in original.

♣ 5 6 for  $\frac{6}{5}$  in original.

What

4 3#

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) has rests for the first three measures and a quarter note in the fourth. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. The key signature has one sharp (F#).

ma-gick has vic - to - - - - -

6# 6 # 6

Detailed description: This system contains measures 5 through 8. The vocal line continues with eighth notes. The piano accompaniment provides harmonic support with chords and moving lines. The key signature remains one sharp.

- - - - - rious Love, For

6 #5 7 6 #

Detailed description: This system contains measures 9 through 12. The vocal line continues with eighth notes. The piano accompaniment features a prominent bass line. The key signature remains one sharp.

all, all, all I touch, all, all, all, all I touch or

6 6

Detailed description: This system contains measures 13 through 16. The vocal line continues with eighth notes. The piano accompaniment features a prominent bass line. The key signature remains one sharp.



see since that dear, ..... dear ..... kiss I

2 6 7 6 #3 6

hour - ly, hour - ly ..... prove All, all, all, all is Love, all,

4 #3 7

all, all, all, all, all is Love, all, all, all, all, all is Love, .....

..... all, all, all, all, all is Love, ..... is Love to me.











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| 3. Some men desire spouses 3d.   | 11. No, no, though I shrink<br>still ... 3d.  |             |          |           |          |
| 4. To-morrow is the mar-<br>riage day ... 2d.  | 12. Aye me, alas, heigh ho.<br>(S.S.T.) ... 3d.   |             |          |           |          |
| 5. Upon a hill the bonny<br>boy ... 3d.  | 13. Late in my rash ... 3d.   |             |          |           |          |
| 6. Come, sirrah Jack, ho 3d.   | 14. accounting ... 3d.  |             |          |           |          |
| 7. Tan ta ra ran tant tant 2d.   | 15. Four arms, two necks 3d.  |             |          |           |          |
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| 17. I bei ligustri e rose ... 3d.  | 23. As deadly serpents lurk-<br>ing ... 3d.   |             |          |           |          |
| 18. Strike it up, Tabor ... 2d.  | 24. Donna, il vostro ... 2d.  |             |          |           |          |
| 19. Ha ha, this world doth<br>pass ... 3d.   | 25. The nightingale ... 3d.   |             |          |           |          |
| 20. Since Robin Hood ... 3d.   | 26. Death hath deprived<br>me. S.S. (or A.) T. (or<br>A.) T.B.B. ... 6d.  |             |          |           |          |
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| 3. Can she dis-dain ... 3d.  | 7. Aye me, she frowns ... 4d.   |             |          |           |          |
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| 8. Now let her change ... 4d.  | 11. You that pine ... 4d.   |             |          |           |          |
| 9. Underneath a cypress<br>shade ... 6d.   | 12. Look, mistress mine ... 4d.   |             |          |           |          |
| 10. Sound woful plaints 4d.  | 13. Climb, O heart! ... 4d.   |             |          |           |          |
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| 15. I sigh as sure to wear 8d.   | 20. With fragrant flowers 4d.   |             |          |           |          |
| 16. Down a down ... 4d.  | 21. Come, come all you ... 4d.  |             |          |           |          |
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| 2. Flavia grown old.   | 5. What is't to us.   |             |          |           |          |
| 3. Rise, mighty monarch  | 6. Shepherds deck your crooks.  |             |          |           |          |
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| 2. Celia has a thousand<br>charms.   | 4. Anacreon's defeat.   |             |          |           |          |
|  | 5. I see she flies me.  |             |          |           |          |
|  | 6. Sweeter than roses.  |             |          |           |          |
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